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ing of French Canadian fish-names are the following: *Carpe blanche* (*Catastomus hudsonius*); *carpe-rouge* (*C. fosterianus*); *doré* (pickerel); *poisson blanc*, a word dating back to the seventeenth century, the white-fish of the lakes (*Coregonus albus*); *poisson bleu* (*Coregonus signifer*); *crapais* or *crapet*, the sun-fish (*Pomotis vulgaris*); *le gros bossu*, sometimes applied to the black bass; *crapaud de mer* (*Cottis hexacornus*), a species of bull-head; *l'inconnu*, a sort of salmon-trout (*Salmo Mackenzii*). The two words *picconu* (or *picconoo*), the name of the *Catastomus leseurii*, and *laquêche* or *nacache* (*Hyodon clodalis*) are of very uncertain etymology. The perch is called *la perchotte* or *la perchaude*, which latter becomes by folk-etymology *la perche chaude*.

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#### TARABIN-TABARIN.\*

##### III.

THE derivation of *Tabarin*, assigned and accepted almost unquestioningly since its appearance, has been from the word O. Fr. *tabar*, *tabard*, *tabart*, Eng. *tabard*, O. G. *tabert*, *tappert*, M. H. G. *taphart*, *taphart*, Holl., *tabbaart*. But the G. is from the Fr. and Italian *tabarro*, Sp. and Port., *tabardo*, *tavarro*, while Kymric has *tabar* and Middle Ages Grk. *ταμπάριον*. The definitions are almost as numerous: "a sleeveless coat" (Skeat); "a coat," "a cloak," "a jacquet"; Cotgrave says: "a long riding cloke or garment"; others, "short"; Littré says: "of green serge." Villon's reference would settle it

"Et a chacun un grand *tabard*  
De cordelier jusques aux pieds,"

were it not that nobles and heralds certainly wore it short. As far as *Tabarin* himself is concerned we are told in c. 24 of Daniel Martin's 'Parlement Nouveau ou Centurie interlinéaire de devis facetieusement sérieux et serieusement facetieux,'<sup>1</sup> where *Tabarin* is taken as the type of the charlatan: Pourquoy l'appelloit-on *Tabarin*

\* In Vol. ix, No. 1, col. 17, read: "genius of *farce*" and "That T<sub>1</sub> and T<sub>2</sub> are the same word is not provable."

<sup>1</sup> Quoted on p. ix of *Tabarin's* 'Œuvres,' vol. i.

"Parcequ'il avoit un mantelet (qu'on appelle *tabarino* en italien, de *tabarro*, manteau) avec lequel et son fantastique chapeau il faisoit mille singeries."

In this we have the usual and unsupported evidence, even if it be contemporaneous. The seventeenth century mind did not reason accurately on grammatical and historical things. It may have made, as the English did in the case of *Tabarder* (a Queen's College, Oxford, scholar), the *Tabardus* of Low Latin (see Du Cange, 'Gloss. Med. et Inf. Lat.') into a lengthened form with suffix *-inus*. In this the *d* or *t* would have been dropped. But by this process of "affublement" of a termination *-inus* we may be allowed to add it just as well to any other suggestive root. The whole question, if we dispute the origin of the word as assigned, hinges upon this point of the dress. That, according to Diez, *Tabar* itself may have come from *tapis*, *tabis* (Fr.; lt. *tabi*; cf. *tapestry*, *tabby*, etc.); and that thus, we add, a connection might have sprung up between variegated coloring and its wearer, and been suggestive of the clown, party-colored garments and 'popular' theatricals, cannot hold in this case, for we know that *Tabarin* was dressed in white. But was or would the cloak, *tabar*, have been the striking fact in *Tabarinic* representation? Let us see. In the first place, in the very construction of the original theatre, as is evidenced by the word and the pictures of *treteaux*, the stage must have been small, narrow, scarcely more than the width of the street at whose angle it was originally placed for purposes of background. Even transferred to a public square, as can be seen at any provincial fair in France at the present time, the width would not be much greater. Nor would the *tabar* represent much or aught dramatic or amusing to the popular mind. It had been at first the garment of both men and women. As the frock of the peasant, it was nothing new. As the nobleman's or herald's habit, it had aristocratic pretensions or suggestions utterly out of place on such a stage or in the kind of plays presented there. Nor is there any proof that the 'trickery' of these charlatans was that of the magician needing a cloak, large or military, for covering sleight-of-hand or paraphernalia, and whose

size would not be that of the *tabar*, short or small mantle (as the diminutive Italian form in the quotation above shows). Again, the short cloak has not played an independent role in stage-history. And if *Tabarin* set the fashion of laugh and antics by his use of such, why did not his followers continue his tricks with the *tabar* in the same way as they universally plagiarized his puns, and adopted his buffoonery and jokes? If, as we are told, Pierrot *took up* the *tabar* which fell from his shoulders, no sign of it remains. Dramatic or stage-successes of any kind, by act or word, die hard. Some survival should have remained or left its mark in the following literature. Then, reverting once more to the narrow stage, the constricted space would really interfere with the sweep of a mantle as in Italian acting or life. In spite of his activity *Tabarin* was no stage *toreador*, who needed such an instrument. Much less did he need to have the Mephistophelian wave under which we now see gardens glow, and fire light up the radius of the mantle's sweep. All this demanded quiet, repose, dignity, grace, and the gaping crowd wished no grace nor suggestiveness of that kind, but 'tough' talk, horse-play, and gesturing unmistakable in its points and effects. But the main argument is that from the internal evidence. It was *Tabarin's* hat, not his mantle, that clearly differentiated him from other mountebanks and formed the *pièce de résistance* of his costume in the popular mind. We have, for instance, in the passage quoted above from Martin's 'Parlement,' not only the reference to "son fantastique *chapeau* avec lequel il faisoit mille singeries," but (2) in the same chapter we find that he was killed

"parceque ses voisins . . . . ne pouvans endurer un Pantalon ou embabouineur de badauds, un fol qui avec son *chapeau* metamorphosé en mille sortes en avoit fait rire tant d'autres . . . . le tuerent."

3. Again, in the *Préface et Avant-Propos* of the 'Recueil General,' in two chapters, c. ii is entitled "De l'antiquité du *chappeau* de Tabarin, des tenans, aboutissans et despendances d'iceux," a chapter repeated in the *Fantaisies Tabarinesques* of the second part of the 'Recueil.'

4. In the *Premier Prélambule* immediately preceding this last, in the *Testament de Tabarin*, he says: "Il me faut donc faire mon testament, et commencer par mon noble et authentique *chapeau*." He leaves it to courtiers, because

"il n'y a rien de plus variable; c'est le seul prototype du changement, l'image raccourcie de la variété et le tableau au vif de la mode. C'est sur ce noble et authentique *chapeau* qu'on a pris toutes les modes qui ont été en France, de les faire tantost en pointe, tantost plats, tantost à grands bords."

Then follow the willing of the *masque*, *ma noble jaquette*, *haut de chausse* . . . et le reste." Now, (a), more space, (b) first place, are given to the hat and (c), the word *jaquette*, not *tabar*, is used. If the owner was named from his *tabar*, he would probably have employed the common term.

5. In the *opuscule*, "La Descente de Tabarin aux Enfers," he sees

"vieux Saturne et Fritelin, qui est de la race des *Tabarins* (car vous devés sçavoir que cette race a tellement pullulé, que la France et l'Italie en sont pleines; à tout le moins en voit-on les effects, car plusieurs changent d'avantage d'opinions et d'inconstance que le *chapeau* de Tabarin de formes)."

6. And in the pamphlet "Les Fantaisies Plaisantes et Facétieuses du Chapeau A Tabarin," we have another proof of the great part played by the *chapeau* in the representations. A fiercely-mustachiod and hugely-hatted head serves as the frontispiece, looking like the mediæval Spanish soldier. Underneath is

Si tous les crocheteurs  
Avoient de tels *chappeaux*  
On en verroit plusieurs  
Aller sur des courtauts.

And in this we read, after a pleasant praise of the efforts of other comedians to do their best to delight the public,

"Mais je puis dire aussi hardiment que celui qui tremble de peur (et sans toucher à leur honneur) que le *chappeau* à Tabarin, assisté de celui qui le porte, a plus fait rire de peuple en un jour que les comédiens n'en sçauoient avoir fait pleurer avec leurs feintes et regrets douloureux en six, etc., etc."

Cf. the numerous other *chappeau* references in the same pamphlet.

Now consider in this connection the actual

history of the comic stage, freed from Tabarinic coarseness as it has been. The very thing which we find in present-day vaudeville, whether in English music hall, Parisian *café-concert*, or the advertised importations of these into our American counterparts, is the hat-transformation, in the hands of the lighting-change artist. Nothing could seem, in the absence of scope or survival of mantle-manipulation, in the continued presence of the hat one, to mark better the hereditary transmission of this on the vaudeville stage. In other words, *Tabarin's* main instrument of by-play was not his *tabar* but his hat. In that case, the theory upon which his name has rested disappears. Not the mantle makes the man, but surely, as Bulwer points out in 'My Novel,' the hat is the best index of personality.

We can then return to the conclusion of Cheron in his note to Boileau,

"il paraît à peu près certain que *Tabarin* n'était qu'un nom de tréteaux, et que celui qui l'avait pris était d'origine italienne."

But in chapter i of the *Preface et Avant-Propos*, we have "De l'ethimologie et antiquité du nom de *Tabarin*." We may look at this in several ways: (a) as an honest effort made to determine in a comic way the origin of the term *Tabarin*; (b) as a ludicrous skit on the survival, in statement and explanation, of mediæval scholasticism, a satire, however, far too subtle for the crowd the actor addressed, and thus evidently not the purpose: (c) a gigantic joke to account for a name by fanciful derivation, a joke in itself ludicrous to a crowd or to readers knowing the real origin (if *tabar* is the correct source); (d) or, else, a sort of preface which, while comic in character, would yet try to 'educate' the people who heard or read the collections, and to deal soberly with the name of the man whose wit was already a household word throughout a large portion of France. *Tabarin* himself, also, whether he adopted the name of his predecessor, or wore his name out of Italy, or knew or did not know its origin, may have wished to indulge in classic quotation for his own pleasure or simply to display his learning, for his works (that is, words), as well as his reputation show the scholar. And it may be

noticed that granting this chapter to be merely comic hypothesis, the one on the hat (see (4) above) following immediately, is not invalidated, for it deals with an evident fact, the actual hat, this other only with a supposition—the origin of the hat owner's name. For this, three derivations are assigned:

1. "*Taberna*, comme qui diroit *tabarina*," because of the gay life led there, and the kitchen-wit of *Tabarin*, "for if we wish to paraphrase a little, *Tabarin*=*Table à vin*."

2. *Tabes*, because of the "onguents et médicaments" by which he "guarit plusieurs sortes de maladies," and thus people "think to enrich the etymology of *tabes* by this invention, and to greatly ennoble his name from his own spoilation."

3. *ταυρος* quasi *ταυραπιος* with reference to *Tabarin's* bellowings, certain shapes of his hat (the hat occurring here again), etc., etc.

Then follow, with references to Pliny and Homer, Strabo and Pausanias, "a city in Caria, *Tabae Tabarum*, founded by *Tabarinos*, Trojan fugitive, and near Mount *Tauros* which latter gave a name to Bacchus," "of whom *Tabarin* is the great friend"; and "*Tabarum*, son of Saturn" who called the people he conquered near the Pontus, *Tabarni* or *Tabarini*, leaving in Latium his descendants.

#### IV.

But however fanciful these all may be, let us, in the absence of positive proof, consider possibilities in the case. Let us take, (1) any given root, (2) our termination *-inus*, (3) our principle of connection between *Tarabin* and *Tabarin*, and (4) accept the evidence of *Tabarin's* own words which seem to disprove the usual derivation as from *tabar*, bearing in mind once more the opportunities in *patois*-permutations. Or even more simply:—

1. If we say that *T<sub>2</sub>* is *Tabarin* by metonymy of his clothes to his person, why not have metonymy of place to person? We find *tabarin* and *laburin* to mean the key of the framework which holds the hammer in a forge. The extension to "boards," then, "the player on them" is not stranger than other instances can furnish.

2. So, resuming the principle of II and the

closer connection with *Ti*, we are thrown into a huge family of words illustrating, (a) onomatopoeic character, (b) metathesis, and (c) Provençal in form. We thus have  $\sqrt{tabas}$ ,  $\sqrt{tabot}$ ,  $\sqrt{tapag}=\pi\alpha\tau\acute{\alpha}\sigma\sigma\omega$ ,  $\pi\acute{\alpha}\tau\alpha\gamma\omicron\varsigma$ ; apocope gives *patas=tapas*, *tabas*; *patag=tapag*, whence *tapage*, both the *p* and *b* forms furnishing a vast number of kindred forms. In *Baslimousin* we have *patarinage=tapage*, certainly a form *most* close in metathetic character and in meaning to the transposition we are attempting to establish. In this case *Tabarin* would equal *tapageur*, the man who makes *tara*, noise. So in Provençal  $\sqrt{tar}$ , *titar*, *tiar*, *itar*, *iar*, etc.=the constant term of *it* (*itum*, *ire*), Lat. *-itare*, as iterative forms, reappearing in *Tartarin*, *Tabarin*, *Tarabin*. And also Provençal *tabust* and *talabust*, where with change of *l* and *r*, occur *tarabuster*, *tabuster*, *tabuter*, *tabut* (=tapage), from onomatopoeic  $\sqrt{tap}$ ,  $\sqrt{tab}$ , reappearing in Scotch-Irish *tabaid*. And what provincial term of similar import might not have strayed to Paris, or been brought by the original *Tabarin* from the Provence whence he had possibly come? For it must be remembered that *Tabarin* is from the South, probably Italy. There are no thousand miles between Milan and Marseilles. And in Daudet's 'Tartarin' we have a similar case. His original choice was *Barbarin* (which considering Greek influence through Massilia upon Provence, is not far removed from  $\beta\alpha\rho\beta\alpha\rho\omicron\varsigma$ , though we have It. *Barberini*, but as such a name was actually borne, he changed to *Tartarin*, as suggestive in sound, and indicative of Provençal ease of transposition). So that a *Tabarinus* as a *tapageur*, a *patarine*(?), a *Tabarin* does not seem taking a liberty with theory.

3.  $\sqrt{tap}$ ,  $\sqrt{tab}$ ,  $\sqrt{tamb}$ . L. Lat. *tappus*(=tampon), a plug, a cork. Could a connection have arisen between the *dive bouteille* of Rabelais, *Tabarin's* professed admiration for Bacchus, and the stage-noise and explosive wit of the beatings and buffoonery of the boards upon which he played? Compare in this connection the origin of our English word *toper* ultimately from to *tap* (*vide* Skeat), which eliminates absolute impossibility under this head. (See 4, below).

4. In the dialect of Langue d'Oc occurs

*Tabar*, *Tavan*, from Lat. *Tabanus*, and =Fr. *taon*. While connection here may seem too fanciful, yet simply as a base of nickname possibility, and root-similarity, it may be considered. And, here, compare our exactly similar slang uses of "stinger" (he, it's a 'stinger'), and "fly" (he, she, it is 'fly'), exactly as we find by an analogy with 3 above, the qualification of a thing or person as a "corker." Run through the catalogue, let us say, of pugilistic artists, and we will find, as in the *argot* of other professions, a series of names on just such bases. Why should not *Tabarin*, in days more primitive and less polite, have had a popular attribution of similar character, whose origin, lost perhaps even before Paris was reached, survived only to puzzle later times?

5. At Montpellier, *tap*=1, argile; 2, sot, lour-dand. What is the characteristic of the modern clown? the whitened face. We have already seen that (*Testament*, quoted above) *Tabarin* wore a masque. We know by references that he wore a white linen suit. But more particularly by the *Le Procez, Plaintes et Informations d'un Moulin A Vent de la Porte Saint-Antoine contre le Sieur Tabarin Touchant son habillement de toile neufve intenté par devant Messieurs les Meusniers du fauxbourg Saint-Martin Avec Varrest desdits Meusniers, prononcé en jaquette blanche*. (Here, once more note *jaquette*, not *tabar*). A white mask probably completed the costume. The double sense of *farine-face*, then 'fool,' clown, might have arisen in the province and accompanied or preceded the possessor to Paris. For an analogy compare the Eng. "dough-face" (though of different sense).

6.  $\sqrt{Tarab}$ , *tarabast*, *tarib*, *terrib*=Θορυβῆω, ἀπαῖος; by preposing a *t*=*tarab*, *tarabas*, akin to  $\tau\alpha\rho\acute{\alpha}\sigma\sigma\omega$  which gives *terr*, as in *terror*, *terrible*, etc. (Cf. our slang use of "the Terror," "a terror.") So, from *tarabast*, the word *tarabas*, a rattle, or its use in connection with a choir at midnight, and so, by extension, *bruit*, *tapage*, of any kind.

7. In Celtic exists  $\sqrt{barat}$ , L. Lat. *baratum*, L. Breton *barad*, so *barat* which means fraud. Ital. *barateiro*, a *trompeur*, *fripon*. A

simple metathesis would furnish *Tabarin*, the trickster, knave, charlatan.

8. Provençal *batareón*, *batarel*, *taravel*, the click of a mill; hence, a great talker, Lat. *blatero*. In the old language before the sixteenth century, *batarel*=fanfare, sound of the trumpet; and if *trompette* itself gave *trompeur*, deceiver, rascal, from the charlatan's use of it, a similar origin might be traced here.

9. This last suggests an exact analogy in the numerous forms assimilated to the word for drum. *Tambour*, O. F. *tabor*, *tabour*, with similar forms in English, and the diminutive *tambourine*, and ultimately from an Oriental word. In this connection, notice 1, The Arabic *thalal*, or Greek *ταββαλά* (from Moorish *atabat*), and the ease with which by commonest phonetic law *tabal-inus* could be mixed with *tabarinus* (cf. Eng. *colonel*, O. F. and Sp. *coronel*, *apôtre*=*apostulum*, *rossignol*=*luscinio*l(a), and the equality of Latin *-aris* and *-alis*, not to add numerous examples).

2. For the possible change of an *-ou* form to *-a*, cf. the Irish word *tabar* for Eng. *tabour*.

3. Note the Provençal forms *tabourin* (= *Tabarin*), *tabalori*, where *tabourin*=*tambourin*, and *tabalori*=L. L. *tabelarius*, a drum-beater, from *tabor*, *tabarin*.

4. Take this in connection with the constant presence and use of the drum and the tambourine on the mountebank stage, the particular use of this in the South whence *Tabarin* had assuredly come, and the later meaning of 'drummer' from the older 'drum' (cf. Eng. 'cornet,' instrument, and officer) and the name might well have sprung, when the importation of Italian stage and actors, in higher and lower types, was beginning. Lacurne de Sainte-Palaye does not give instances of *Tabourin* as 'drummer,' but old plays are full of them; for example, cf. 'Glossaire de L'Anc. Thea. Fran.,' the 'Sermon des Foulx,' 'Farce du Grandisseur,' 'La Comédie des Proverbes,' 'Le Morfondu,' etc., etc.

In this connection, also, must be noticed the passage in Rabelais (quoted in Lacurne) where "*Tabourin* de Souisse" means coat, though the usual senses are frequent (cf. both of the common senses in (pseudo) Bk. v, c. 18). This sense of 'coat' would revert to the

original meaning against which we are striving.

10. (a) A most interesting analogy, if nothing else, may also be traced. In O. F. we find *ba(s) teau(x)* with several variations in spelling, meaning, as a diminutive form of *bâton* (*bas-tellus*), the little sticks used by jugglers in their tricks. So, L. L. *bastaxius*, with Mod. F. *bateleur*, first, a tumbler, then, generic, a buffoon. But in Provençal, we have the form *tarabastada*, meaning, *une batelée*, that is, a boat-load, then a prodigious quantity, and so that quantity which makes much noise. The cognate form *Tarabin* might easily connect with this, because of the noisy acted or spoken buffoonery of this *bateleur par excellence*. What makes such a connection far from improbable is found in another set of words. *Bas-limousin* gives us *taravel*, the equivalent of Provençal *tarabastel*, a stick. Whether the wand with which, perhaps, the drugs ready for distribution may have been pointed out, or the stick which *Tabarin* might have carried to defend himself from the threats of his partner as to his deserts about the jokes he propounded, is meant, it is not necessary to assume. Have we not seen that Molière's borrowing of this horse-play of *bastonnading* is the very thing drawn from *Tabarin*? And the two famous farces of the latter, the types of his *genre*<sup>2</sup> hinge on this use of the stick, proving that it, like the hat, might have played a part sufficiently emphatic in the play to secure recognition in the name of the player. On the other hand, the word *taravel* above means (and cf. 8): (1) the click of a mill, (2) a great, a loud talker; take the intermediate Provençal form *Tabastel*, and it means, (1) the hammer (because *tap-per*) of a bell (cf. *tarabas*, above 6, as the rattle of the friars, then the bell for the midnight mass); (2) a *babillard*, or terrible talker. By this latter meaning, *Tarabin* would be the "gift-of-the-gab" man, or the "loud-mouthed" comic talker"; by the historical use of his stick, or the proof of the popular love of such use in the drama of the *treteaux*, and the survival of it in the *Polichinelle*, *Tarabin* would be the "beater."

But, and lastly, to revert to the original

<sup>2</sup> Cf. 'Thea. Fr., xvi. et xvii. siècles,' Fournier.

meaning (as we think) dependent upon (1) the idea of the 'hurly-burly,' noise, etc., and thus akin to *tarabin*, (2) the confusion of sound and sense, by popular pronunciation based, (a) on philological laws of derivation, (b) and yet their constant violation, as proved in previous cases, take two examples from the literature; G. Sand says: "Les champis sont terribles et *tabâtres*" (=noisy, blusterers, obstreperous), and in middle-France we have also *tabâter*, to act thus, and *tabâte*, the action. But, long before, Marot had sung:

"O esprit donc, bon feroit ce me semble,  
Avecques toi *rabâster* toute nuyct."

where *rabâter* means 'to make a noise' and with it in provincial French we still find the adjective *rabateux*; with *rabât*, *rabâtee* (noticing incidentally that the old romance forms *rabast*, *rabât*, meant 'elf' and 'Jack-o'-lantern,' etc.). The metathesis of a syllable and word is complete, and analogy in another case, safe.

#### V.

If then, perfectly conscious of the hypothetical character of much that has been advanced, we yet sum up the whole matter, and on what seem, apart from some of the suggestions scheduled in I-II, valid grounds, it reduces itself to this:

1. The origin of the name *Tabarin*, whether in the case of the first bearer, or his brilliant successor is *not* due to the *tabar* he wore, for the presumptive reasons stated, and there being no more reason for such a theory in his case than in the costuming of other types who wore practically similar stage-clothing; the evidence also being in another direction as to the real points of characterization.

2. The name is produced either from one of the roots outlined, or by metathesis of *tarabin* already existing in the language. Such a change is seen in provincial forms, as *tabail-lon*=*bataillon* (a wooden triangle on an animal's neck); in transpositions like *tala-bust*=*tarabust*; *tabala*=*tabourin*; *tabar*=*tabour*; and in contractions of type *tabr*, *tarb*, from *tabar*-, and *tarab*-,—not to quote others.

3. Its origin, either as directly derived by transposition from *T<sub>1</sub>*, or as based on a root,—Southern in origin like the wearers of the

name—to which the common termination *-inus* has been added, is due to a primitive onomatopoetic sound, varying all the way from a simple Latin *Tarantara* of Ennius to modern *tarare*, interjections of military music, with possible connections with words undefined and of Southern origin, like *Tarasque* (sacred demon of *Tarascon*), *Tarare*, a city in Rhône, *tarare*, an instrument (fan-sieve) in agriculture, some of these themselves proper names.

4. These words (*T<sub>1</sub>*, *T<sub>2</sub>*) and words cognate, thus reproduce one of the oldest principles in language, that of monosyllabic, then repetitive utterance, whether onomatopoetic or not, the key to which often better explains forms prevalent in literature from its earliest period, and surviving in present-day prose and poetry.

5. The explanation furnishes thus a possible solution of a disputed point: the origin of *TABARIN*.

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#### NOTE TO GOETHE'S FAUST,

##### Part i, l. 719.

In the Weimar edition of Goethes Works, xiv., p. 40, ll. 712-719, we read:

"Hier ist es Zeit durch Thaten zu beweisen,  
Dass Männerwürde nicht der Götterhöhe weicht,  
Vor jener dunkeln Höhle nicht zu beben,  
In der sich Phantasie zu eigner Qual verdammt,  
Nach jenem Durchgang hinzustreben,  
Um dessen engen Mund die ganze Hölle flammt;  
Zu diesem Schritt sich heiter zu entschliessen  
Und, wär' es mit Gefahr, ins Nichts dahin zu fliesen."

The purpose of this note is to point out the erroneous punctuation of the last two lines just quoted. It is at variance with the punctuation adopted by von Loeper in the Hempel edition, Vol. xii, p. 28, ll. 1-2:

"Zu diesem Schritt sich heiter zu entschliessen,  
Und wär' es mit Gefahr, ins Nichts dahin zu fliesen."

The same punctuation is also used in the same editor's Faust edition of 1879, separating by a comma the concessive

"Und wär' es mit Gefahr, ins Nichts dahin zu fliesen,"

from the preceding main clause.

Schröer has the comma after *entschliessen*, but also that after the following *und*, showing